

# 'How Green Was My Valley' Is Triumphant Screenplay

## Ford's Direction Gives Brilliant Force To Simple Story of Life, Love And Violence in Welsh Town

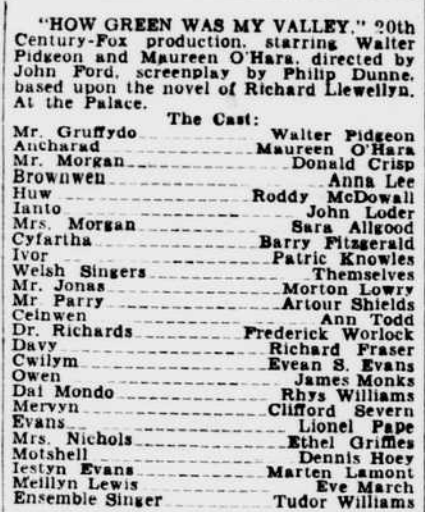
By JAY CARMODY.

It is John Ford's great distinction that there is little in life which does not meet the eye of the camera when he makes a motion picture. His warmth, his bittersweetness, his unquenchable dreams, all underscored by being understated, are brilliantly woven into the stories he tells. Thus even the simplest of them are given a dramatic power which no other director is able to achieve. Latest narrative to earn Ford's magic treatment is "How Green Was My Valley," which opened yesterday at Loew's Palace and which should not close the city's theaters until every one has seen it. The cinema, which critics always call it when they are awed by the spectacle of its power, has achieved again that rare and splendid thing, a wonderfully told story.

So deeply does Ford feel for the gentle, little people of Richard Llewellyn's novel that one is barely conscious that their lives are portrayed with an almost unbroken grimness. As in "The Long Voyage," he is reluctant to concede that no life is so bleak and tragic that it cannot have its lighter moments. Little Huw Morgan's valley might have seemed the greener for a little more joyousness among the emotions which it evoked. If humorous contrast is slighted in "How Green Was My Valley," nothing else is. In addition to Ford's superlative direction, it has inspired acting, a finely faithful script by Philip Dunne and a kind of photographic splendor worked out by the director and cameraman Alfred Newman. Acting honors are fairly evenly distributed in the cast behind young Roddy McDowall, with memorable performances by Sara Allgood and Donald Crisp as the heads of this humble house of Gwynedd. Walter Pidgeon as Pastor Gruffydd, Maureen O'Hara as the tormented Angharad and Anna Lee as the bereaved yet unbewildered Brownen.

The greenness of Huw's valley in Wales, derivative of the love in which the Morgans lived and the simplicity of their aspirations in contrast to the harshness of their circumstances, is brought out vividly in every element of the translation. It is described in narrative form in the first person singular, the turning camera going back to pick up the people in the episodes as Huw remembered them.

Both the people and the episodes are unvaryingly fascinating. They begin with Huw's memory of home, an old-fashioned home insulated from the outside by warmth and love, where a family dwelt in unshakable faith in a high, protective power. They go on from there to his memory of the great strike in the



Jay Carmody.

mine in which the Morgans worked with such pride of craft, to the coming of the new minister, who was to be his inspiration to gentle Brownen's marriage to the oldest Morgan son, to the spontaneous celebration afterward, to Angharad's shy and tragic love for the new pastor and her angry marriage to the mine owner's son, to the school to which he went so hopefully only to encounter a sadistic schoolmaster, to his choice of mining as a career in the fine Morgan tradition, and to the memory of his father dead in an explosion, the climactic incident which turned a boy into a man.

It is wonderfully human drama that "How Green Was My Valley" finds in each of these simple experiences. The statement of each is always plain. Even the mine disaster which brings the picture to its climax, a spectacle which the Morgans are accustomed to see on the news, is connoted merely by the blowing of the whistles which brings the anguished relatives to the death watch.

Nothing of Huw's experience is slighted, nothing of the tormented life to be left the remembrance of youth where love and kindness triumphed, after a terrific struggle, over ignorance, fear, injustice, brutality and simple human blundering despite the most excellent intentions. Ford's picture sees to it that he is not content with a memory of something as fine

The bill was a full one, calling, to be sure, on the talents of the entire troupe, which responded in true artistic fashion. But the above quartet of dancers that set the inspirational sparks flying. Braving the risks attendant on clambering upon the limb of prejudice, one might even say the show was Baranova's. For of all the company she was on the stage most consistently, and being superb every minute she was on it.

As Naughtily Lisette in that delightfully humorous fantasy of a ballet (music by Johann Wilhelm Hartel) and as dancer most recalled for encores, Baranova exercised virtually all those qualities audiences admire in a ballerina. Poise, spirit and expert physical control were only technical achievements. It was her keen sense for comedy and expression in the strictly classical moods that summons extra plaudits. This same "Naughtily Lisette" served also to underscore the mastery with which Mr. Gibson executes his effortless leaps, and Simon Semenov responds to a comic situation.

Alicia Markova in her "Beloved" role was the epitome of fluid grace. Dancing with Mr. Dolin to a diffused pattern of Schubert-Liszt music, Markova injected that quality of ease and finish which made the ballet more attractive than possibly it deserves to be. As for Anton Dolin, his notable inking came in the set of the "Beloved," which he performed flawlessly. Anabelle Lyon, incidentally, working under the Markova-Dolin shadow in the "Beloved," comported herself brightly and with expressiveness.

Prokofiev's clever orchestral fairy tale, "Peter and the Wolf," emerged not so clever under Ballet Theater treatment. Continuity was patchy and there was a marked insufficiency of actual dancing, in spite of which, the "characters" of the cat, the bird and the duck were portrayed well by Sono Osato, Nora Kaye and Karen Conrad, respectively.

McCrea Is Signed  
Paramount has concluded a deal with Joel McCrea for the actor to make two pictures annually during the next two years, with options for a third picture each year. McCrea, who is currently working with Claudette Colbert, Rudy Vallee and Mary Astor in "The Palm Beach Story," which Preston Sturges is directing, is next slated to co-star with Veronica Lake in "The Girl in the Red Velvet Swing," the filmization of the late Thorne Smith's latest novel. Rene Clair will direct.

McCrea's Paramount deal will take effect following the completion of "The Girl in the Red Velvet Swing." He has already completed a picture, "The Great Man's Lady," with Barbara Stanwyck and Brian Donlevy.

Dancing.  
Dance Lessons at Lowest Rates on the 7th Birthday of the Canellis Dance Studios  
1222 Pa. Ave. N.W. District 1073  
Dance Lessons Greatly Reduced!  
DON MARTINI  
Washington • New York • Philadelphia  
1018 14th St. N.W. 45th 14th 14th



PROFESSOR POTTS GOES TO TOWN—The fellow in all this finery is Gary Cooper, impersonating a bookish professor in "Ball of Fire," which continues at Keith's for a third week. At this point he has finally become so enamored of the pretty night club dancer, Barbara Stanwyck, that he is even willing to don the familiar wedding masquerade outfit.

as any motion picture could hope to be.

The most impressive portrait in "How Green Was My Valley" is that of the McDowell youngest son, Huw, a 12-year-old whose acting is as effortless as it is pointed. There is excellent excellence, though more to be expected, in Crisp's impersonation of the gentle, old-fashioned, religious father of the Morgans, in Miss Allgood's as the loving, righteous, impatient mother, and generally down through the cast which includes Rhys Williams, Barry Fitzgerald, Arthur Shields and many others of equivalent caliber.

It is something splendid they have done, an odds-on choice to be the prize picture of 1942 though this is only January.

So Many Angels With Dirty Faces  
It was dirty-face day for glamour girls in the make-up department at Paramount Studio. All in a single morning, the make-up men applied the following to the following for the following reasons and following purposes:

Dorothy Lamour's face was daubed with tar because she was supposedly splattering about the edge of a tarpit for "Malaya."

Studio-made cowboys were blown across Veronica Lake's face for attic thrills in "This Gun for Hire."

For a musical number, Marjorie Reynolds, leading lady in "Holiday Inn," was whole-facedly covered with burst cork.

Madeleine Carroll suffered grease on her face for scenes around a huge truck in "My Favorite Blonde," which was put on the face of Claudette Colbert when she is supposedly knocked down in a Pullman club car for "The Palm Beach Story."

Supposedly saved from a burning ship in "I Live on Danger," Jean Parker submitted to charred wood being smeared on her face.

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CONSTITUTION HALL Monday Evening Jan. 19 at 8:30  
AMAZING ARIZONA  
And Our Southwestern Wonderlands Entirely New in Natural Color. Single Tickets \$1.10. Box, 5 for \$5.00. (Drops)

GAYETY THEATRE 9th and E  
2nd WEEK!  
BURLESQUE  
MAY MARY GRANT  
EVENING 8:15  
DANCE WITH VALERIE PARKS  
Drops

LOEW'S  
FAY 14TH • DOORS OPEN 10:45  
NOW  
"Dr. KILDARE'S VICTORY"  
Low AYRES • Lionel BARRYMORE • Ann AYARS  
Stage  
PAUL DRAPER  
Others

PALACE F St. at 13th  
Doors open 10:45  
NOW  
Richard Llewellyn's  
'HOW GREEN WAS MY VALLEY'  
with WALTER PIDGEON  
MAUREEN O'HARA  
RODDY McDOWALL  
A JOHN FORD Production • 20th Century-Fox Picture

COLUMBIA F at 12th • Doors open 10:45  
CLAUDETTE COLBERT • RAY HILLARD  
BRIAN ARNHE  
"SKYLARK"

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# Dr. Kildare Is Resuscitated In New Chapter of Saga

## But He Still Is Numb Over Death Of Fiancee in Capitol's Picture; Stage Show Is Glittering Thing

If you would like to know how young Dr. Kildare is taking the death of his fiancée, Nurse Mary Lamont, you can either go to Loew's Capitol to see for yourself, or else take our word for it that he still is feeling numb. In fact, he is almost completely spiritless in "Dr. Kildare's Victory," and the picture is regrettably the same. Just what he wins a victory over is never clear, unless it is in resisting the invitation of a smoldering, lovely brunette that he forget poor Mary and come, abide with her.

The new girl thrust into Dr. Kildare's life by the script writers who are only trying in their feeble way to help him forget, is a rich wallflower from cafe society who is known as Cookie. She makes more passes than a drunken circus press agent, none of which ever get her or the picture anywhere. In other words, she is frustrated, the young doctor is frustrated, and the odds are that you will feel frustrated, too.

In your case, the condition is unlikely to last longer than it takes the picture to end and the stage show to begin. The latter is headlined this week by the superlatively fine dancing of Paul Draper and the vivid wit of John Haysradt, the latter one of the funniest men in the business of satirizing the human race.

"Dr. Kildare's Victory," as you undoubtedly have guessed, takes up Jimmy's career shortly after it was wrecked by the death of Nurse Lamont. He is back at Blair hospital, with all the other characters in the series, working like a fool trying to forget. It is not going well until pretty Cookie, wandering out of a night club in the murky dawn, is trapped under a falling beer sign (of all things) and ends up with a piece of glass in her heart.

That's Jimmy's chance to pull a miraculous operation, involving removing the heart as we understood it from old Dr. Gillespie's lecture, and to make the girl as good as new again. It turns out that that was not very good for even before the anesthetic has worn off, she's gone to work on him. In his mood of remorse that he could save poor Mary in the end, he justifies his first operation had been less successful. Instead, poor fellow, he merely feels sorry for her, regarding her as a pitiable beauty reduced to running blind champagne cocktail to champagne cocktail in search of happiness.

That rough sketch of the relations of the principals should indicate the weaknesses of the romantic thread of the story.

The comedy burden is left largely to old Dr. Gillespie's lecture, who coarsely roars in his wheel chair like the same old wounded elephant, and Head Nurse Molly Byrd, whose cold, efficient facade conceals the same old heart of gold. Their antics have become so routine that they are supplemented in the latest picture by those of a patient who plays "Dr. Kildare's Victory" a little too light in that humor which is supposed to relieve the

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Feature at 10:40-1:20-4:05-6:45-9:40

GARY COOPER  
"SERGEANT YORK"  
A NEW WARNER BROS. TRIUMPH, with  
WALTER BRENNAN • JOAN LESLIE

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3rd WEEK!  
GARY COOPER  
BARBARA STANWYCK  
In Samuel Goldwyn's  
Comedy of the Year  
"BALL OF FIRE"  
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Previously shown here \$1.10 top—Now  
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Our Big 2nd Week  
Show Held Over  
2nd Week  
Starts TODAY  
George SANDERS  
James GLEASON  
in R.K.O.'s  
"A DATE with The FALCON"  
with Wendy Barrie  
Mona Maris

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Washington Premiere  
Actually Filmed Under Fire!  
"TARGET FOR TONIGHT"  
Presented by Warner Bros.  
THE R.A.F. IS ITS CAST!  
"Target for Tonight" shown today at 11:10-1:20-3:35-5:45-8:00-10:15  
Last Showing Both Attractions 9:10 p.m.  
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Others include a couple at a football game, a mush-mouth English speaker and several other satirically wonderful characters. Draper's dances include the brilliantly rounded assortment which are an old story but a winning one.

Hoo Shee, Chinese vocalist, and Lynn Allison, house warbler, take neat care of this department of the program. J. C.

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